

'Vagabond King' Sweeps Publix Key Cities in Coin Gale

WATCH
YOUR
SOUND!

Publix Opinion

The Official Voice of Publix

WATCH
YOUR
SOUND!

Vol. III

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BIG PROFIT PUSH STARTS MARCH 30

CONVENTION PROVES SUCCESS OF PUBLIX MANPOWER POLICY

One of the outstanding examples of the success of Publix Manpower Policy was furnished at the recent convention, according to Mr. Sam Dembow, Jr., Executive Vice President of Publix, when, in the unexpected absence of both Mr. Katz and himself, David J. Chatkin, General Director of Theatre Management, stepped into the breach and conducted the event with such marked capability as to make it one of the most enthusiastic, inspiring and effective conventions ever held in Publix.

"It is a matter of extreme gratification to me," declared Mr. Dembow, "and, I am sure, to Mr. Katz also, to know that our manpower has been so carefully and steadfastly built up that if he, or I, or both of us are temporarily called away from our duties, there is someone else to take our place and carry on in our stead. The same should be true all the way down the line. For that, after all, is the acid test of the successful functioning of an organization.

"The able, effective and inspiring manner in which Mr. Chatkin handled the convention should be a source of great pride and satisfaction to all in Publix, inasmuch as it furnishes an illuminating sidelight on the character of our manpower. Also, it should serve as a lesson and a model to all Publix for, as Mr. Chatkin pointed out in his speech at the convention, it is only when we have developed one or two men to take our place that we can hope for promotion.

Speed Promotions

"If every theatre, city, district and division manager, as well as division director, were to have one or two men ready to step into his place at a moment's notice, not only would it mean more numerous and rapid promotions for everyone, but we would have an array of manpower which would push our company to a development and growth far beyond anything ever dreamed of in the industry, to the mutual advantage

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DR. N. M. LAPORTE DISCUSSES CORRECT VOLUME AS MOST VITAL CONVENTION TOPIC

Emerging as one of the most vital topics of the recent Publix convention in Chicago, stressed by all the speakers and particularly referred to by Mr. Katz in his message, the question of perfect sound in theatres looms up definitely as the most important problem confronting Publix showmen today.

"The success of your program," said Mr. Katz in his message, "is totally dependent today on whether you have good or bad sound. Good pictures and bad sound mean a bad program. Good management, good housekeeping, good advertising is of no avail with bad sound."

The importance which Messrs. Katz, Dembow, Chatkin and other Home Office executives attached to the subject of sound may best be illustrated by the fact that nearly six hours—by far the greatest amount of time devoted to any other subject—was portioned off by them to a discussion of sound by Dr. N. M. Laporte, Directing Head of the Publix Sound Department. Be-

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— *It's Hot!!* —

'Paramount On Parade' here soon!

Read Russell Holman's sales tips on page 5, NOW!!

MR. DEMBOW URGES PUBLIX TO PREPARE FOR PRIZE CONTEST

With the opening of the Second Quarter Prize Contest a little more than a week away, Mr. Sam Dembow, Jr., Executive Vice President of Publix, issued a stirring exhortation to all in Publix to marshal their forces in preparation of starting off the coming campaign with a bang that will be heard all over the circuit.

"Never, in the history of our company," asserted Mr. Dembow, "have you been better equipped to push this campaign to a successful and profitable end. The product you have to sell during this period, led by Paramount and supplemented by that of other companies, is of such a calibre as to almost constitute an exhibitor's

dream of heaven. Valuable aids in the selling of this product, as well as in the economic and profitable operation of your theatres have either been given you at the convention or you have been told how to get them. Box office obstacles such as warm weather have been removed by the more general and wide-spread installation of cooling systems. Behind it all, and perhaps more important than all, is that zestful enthusiasm, determination, and spirit of militant optimism which has triumphed in breaking down sales-resistance in the past, and which will more easily do so in the future because of the tremendous popular interest awakened in our business.

"With all these important advantages, nothing should stop us from exceeding our goal. Nothing must stop us! Thirty thousand dollars in cash is waiting for those persons who make the greatest strides in profit progress. Aside from this excellent inducement, we owe it to ourselves, to our company and to our status as showmen to accomplish what we have set out to do. Mr. Katz expects every man to do his duty. I am certain that he will not be disappointed."

Vivian M. Moses, Home Office executive in charge of the contest, called attention to the magnitude of the affair and explained the distribution of the manuals which he prepared for this campaign.

"March 30th opens the Second Quarter and will mark the first

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Five New Theatres Acquired by Publix

Theatres recently acquired by Publix include the Strand in Providence, R. I., the Orpheum and Uptown Theatres in Gardner, Mass., and the St. George and Gorham Theatres in Framingham, Massachusetts.

The Strand, Providence, has been closed for alterations, and its opening date will be announced later by D. J. Chatkin, General Director of Theatre Management.

New theatres nearing completion include the Paramount, Ft. Fairfield, Maine, to open April 2nd, and the Paramount, Salem, Mass., to open April 19th.

SELL 'VAGABOND KING' TO MASSES, ADVISES BOTSFORD

Fulfilling the most optimistic hopes of Paramount and Publix officials, the first two weeks' run of "The Vagabond King" at \$1 top in thirty Publix key cities reaped a rich harvest in box office returns which was entirely commensurate with the stupendous and unusual character of the Paramount all-talking, all-singing and all-technicolor coin getter.

In accordance with the directions of Publix and Paramount officials, a wave of intensely enthusiastic exploitation and sales effort flooded the communities where this picture was shown. Publix Opinion will reproduce some of these efforts in the next issue in order that any repeatable ideas may be available for those houses playing the general release of the picture at 75 cents.

Among those towns which scored exceptionally high grosses. On this picture were Chicago, Rochester, Miami, Boston, St. Petersburg, Detroit and San Francisco. The other towns, almost in every instance, showed an appreciable increase of ticket-sales over the regular attractions. The grosses, of course, were much higher than normally because of the advanced admission.

Commenting on the results of a survey made on the selling methods employed in various towns, A. M. Botsford, General Director of Advertising and Publicity for Publix, declared that the most successful results were obtained where the picture was sold directly to the masses, rather than to the "high brows."

"Veteran showmen know that the success of any picture depends

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STRESS LOWER ADMISSION PRICES

Urging unusual prominence to the extent of near-dominance, A. M. Botsford, General Director of Advertising, directs everyone to stress the lowest admission-prices in all advertising.

"In sections of the country where economic depression exists, the thought of the 75-cent price might frighten potential customers away, whereas the bargain morning price, or matinee price would be an inducement," Mr. Botsford points out.

"In New York we have no trouble in selling our \$2.50 seats at the Criterion, but the dollar seats are harder to sell. People who have money to spend for amusement, want the best. Those who are carefully guarding their money, stay away from shows because of high prices. These people should be told that they can enjoy the same performance, luxury and surroundings, at bargain prices. Give your bargain prices prominence, and you'll immediately get a lot of people who are not now patronizing theatres."

IMPORTANT!

In connection with the great stress now being placed in Publix upon perfect sound in theatres, it has come to the attention of Mr. Dembow that some of the material on sound in Publix Opinion is not being turned over by theatre managers to projectionists. This is a flagrant neglect of duty, according to Mr. Dembow, and negligence of the most inexcusable type which must be remedied at once.

"The mast head of Publix Opinion bears the name of Sam Katz," declared Mr. Dembow, "and any communication contained therein is his message to whomever that communication is addressed. To refrain from showing the various sound bulletins and stories to projectionists is just like not delivering a personal letter addressed to them by Mr. Katz. Procedure of this nature will not be tolerated in Publix.

"Our company has invested millions of dollars in sound apparatus. It is the backbone of our business. An error of ignorance or carelessness on the part of a projectionist will nullify the effort of the most perfect set of machinery. The company has also invested a lot of money in a sound research department, and in a vehicle of official company communication, namely Publix Opinion. To intercept the transmission of a message from the research department to the operator of important and expensive apparatus via Publix Opinion is the willful waste of perhaps thousands of dollars of your company's money. No real showman is a wastrel and Publix only wants real showmen!"

Easter Coming!

Easter is a month away. What are you planning to do about it? The papers will be hungry for pictures of popular personalities in the seasonal motif for Easter Sunday. How about photographing your band leader, organist, live lobby personality or anyone connected with the program-side of your theatre with a bunch of baby chicks, rabbits, Easter eggs, etc. Of course, he will be posed in front of a three sheet reading "Nancy Carroll in Honey" or whatever attraction plays your theatre then. Also, how about candy store tie-ups? And flower shops? And style shows? Come on, boys, start thinking about it!

PRIZE CONTEST PREPARATION IS URGED

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step forward in this stupendous, irresistible march onward toward profits and prizes," declared Mr. Moses. "And by the same token, this same date sets the opening of our first campaign to the public, the Pageant of Progress. One week is a short time in the busy life of theatre management and this is a last warning to get set—if you have not already done so.

"Get set! The entire Publix organization has its eyes focused upon the Second Quarter! Extra effort is expected; extra results are confidently anticipated; extra rewards are promised!

"To the entire personnel of theatre management it may now be said: — 'The Second Quarter is now in your hands. It is up to you!'

"The four manuals which have been prepared as aids for the Second Quarter Prize Contest's several campaigns to the public, have been shipped or delivered to the following officials throughout the circuit, covering every unit participating in the prize contest and other home office executives:

Theatre Managers
Theatre Advertising men
District Managers
District Advertising men
District Bookers
Divisional Managers
Divisional Advertising men
Divisional Bookers

In order to avoid unnecessary correspondence and so that you can be exactly informed, please note that the manuals to theatre managers and theatre advertising men were shipped direct from the New York warehouse, by parcel post, individually addressed, not in bulk; the other manuals have been delivered, either at the Chicago convention or at the home office.

"I would like to repeat here what I said in Chicago and what has also been said or insinuated in each of the four manuals in question — that these manuals have been prepared with the idea of suggesting aid and in order to assist in giving managers and advertising men a start off on the right track, along the trend which should be followed in each of these campaigns.

"I have not attempted to include in any of these manuals all of the possible stunts, stories, ex-

ploitation aids or other devices which might be found necessary by this, that or the other theatre throughout the circuit. The manuals on the individual attractions to be played in the various theatres will reach you in due course and will, as usual, contain their own quota of aids for the exploitation and merchandising of the pictures to be presented.

"What is of importance now at the very outset is to establish that atmosphere of hurrah, of special celebration, of something doing, of a busy time at your theatre, which will help create that air of carnival time and of free spending that is so helpful in selling extra tickets at the box office. Get set! Get ready! Get started! There are \$30,000 in prizes—real American money and no hokum—to be cut up among a very small group of men at the end of three months.

"The three months will pass quickly and it will be too late to make plans when it is all over."

Advertising Men Assigned To New Posts

Changes in the lineup of advertising and publicity men announced today by A. M. Botsford, includes the following:

Jack Allen, from the Brooklyn Paramount to the Olympia at New Haven, Conn.

Les Kaufman, from Publix-Balaban & Katz, in Chicago, to Brooklyn-Paramount.

Alex Gottlieb, from N. Y. Rialto to N. Y. Paramount.

Henry Spiegel, from N. Y. Paramount to Brooklyn Paramount.

Vernon "Bud" Gray, from Boston to the N. Y. Rialto.

Jack Jackson, from Texas operations, temporarily assigned to special merchandising for the Saenger, New Orleans.

Eugene Curtis, from New Haven Olympia, to be District Advertising manager at Springfield, Mass.

MUSIC BOOTHS

The installation of music booths in theatres throughout the circuit is proceeding at a rapid pace according to word from Josef Zimnich of the Music Sales Department. The following theatres have been equipped: — Central Square, Cambridge, Merimack Square, Lowell, Strand, Portland, Paramount, Springfield, Paramount, Cheyenne, Paramount, Colorado Springs, Colorado, Pueblo.

PUBLIX POLICY IN MAN POWER SUCCEEDS

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of both Publix and its manpower. "In regards to the convention itself," continued Mr. Dembow, "judging by the reports brought back to me by Home Office executives, as well as by the note of added zeal, enthusiasm and determination contained in the communication I received from key points throughout the circuit, it has served as an impetus to Publix ticket-selling progress seldom equalled in the history of our organization.

Everyone Alert

"A wave of enthusiasm seems to have swept over the whole circuit as a result of the Chicago meetings. All the men are alert, bristling and militantly eager to tackle the great job ahead of them—that of converting the coming quarter into the greatest profit period in Publix history.

"What particularly signalized this convention was that it not only engendered a tremendous en-

thusiasm in the men but also provided definite tools and agencies whereby all this enthusiasm could be directed to tangible box-office results.

"The great stress laid upon familiarizing everyone with the most detailed functions of his organization has opened up vast resources of ticket-selling aids which, although they may have always existed, were not generally known and, therefore, could not be thoroughly utilized. Also, the personal contact made by the various department heads and their associates with the men in the field has served to break down barriers and to humanize the entire organization.

Welded by Ties

"The convention, therefore, in welding all Publix into one compact whole, held firmly together by the ties of friendliness, understanding and mutual appreciation, and in arming everyone with countless known and appreciated box-office aids, will not only help to put over the Second Quarter Profit Drive in an unprecedented manner, but it will have a lasting and accelerating influence on the march of Publix Progress.

"Such was the desire closest to Mr. Katz' heart in originally planning the convention, as expressed in his message to the delegates, the keynote of which was: "Know

ASSIGNMENTS

Harry Palmer, formerly manager of the Starland and Riviera Theatres in Anderson, Indiana, has succeeded Herman Bamberger as City Manager in Bloomington, Ind. Bamberger has been transferred to Lexington, Ky. Carlos Massey, formerly assistant manager of the Anderson theatres, replaces Palmer.

A. T. Donovan has assumed the management of the Olympia Theatre, Chelsea, Mass., succeeding H. R. Claman, who has resigned.

M. D. Cohn of the Electric Theatre, Joplin, Missouri, has replaced Al Fourmet as manager of the Rialto, Denver. Fourmet is relieving Holden Swigert as manager of the Kirby, Houston, during the latter's illness.

Arthur Showalter, formerly chief of service at the Lincoln-Dixie Theatre, Chicago Heights, replaced A. J. Winn as manager of the Washington Theatre, Chicago Heights, Ill.

The Rialto Theatre, West Palm Beach has been closed.

Your Organization." I feel certain that his wishes have been fully and successfully consummated."

MEET THE BOYS!

To promote acquaintance, respect and mutual understanding of the splendid individuals who comprise Publix, these one-minute biographies are offered. They're not printed as vanity ticklers for the showmen here portrayed. We want the photo and biography of everyone in Publix.

CLARENCE T. PERRIN

Clarence T. Perrin, manager of the Paramount Theatre, Cheyenne, Wyoming, has been in the employ of Publix Theatres for five years, having received his first publix managerial assignment at the Sterling, Greeley, Colo., in 1925.

After managing the Greeley house for several months, Perrin was transferred to the Rialto in Pueblo, and later to the Colorado, in the same town. He resigned from his position for six months and when he returned, was re-assigned to the Sterling. The eagerness and efficiency with which he performed his managerial duties at the Sterling was soon rewarded. He was promoted to city manager of both the Sterling and the Rex. His present assignment was received in February, 1930.



Clarence T. Perrin

HAROLD KAPLAN

A former college student who has had an intense training in theatre operation is Harold Kaplan, who although a comparative newcomer in the theatre game, is now managing one of the ace Publix Minneapolis houses, the Century.

Kaplan's initial job in show business was as usher in the State, Minneapolis, in 1924. He soon mastered the fundamental phases of front house operation and was promoted to chief usher and then to assistant manager. A short while later he was given the managerial assignment at that theatre, where he remained until 1928, when he was transferred to the Lyric, in the same town. He stayed at this theatre for four months and then sent to the Strand, to condition it for the new sound policy. For nine months, he acted as assistant to Harry French in the key city offices, constructing programs and doing special maintenance and house service work. Kaplan was assigned to his present position after managing the Riviera, St. Paul for several months.



Harold Kaplan

CARL L. KRUEGER

An intensive training in various Kunsky theatres throughout Michigan, for six years has equipped Carl L. Krueger, a manager of the Michigan Theatre in Detroit, with a thorough understanding of theatre management and personnel.

His first job with the Kunsky Theatres was as a assistant manager of the Strand, where he remained for six months, before being transferred to the Alhambra, in the same capacity. Shortly afterward he returned to the Strand, but this time as manager. The next few years were spent managing the following theatres: Columbia, Lincoln Square, Reaford, Royal Oak and State. Previous to Krueger's assignment to the Michigan as manager, he acted as assistant manager in that theatre for two months.



Carl L. Krueger

J. I. MCKINNEY

A rare coincident places J. I. McKinney at the head of a theatre where he received his first theatre job. In October, 1923, McKinney entered show business as doorman of the Rialto Theatre, Chattanooga, Tenn. In December, 1929, he was made manager of that house, after managing various theatres in Macon, Ga., Jackson, Miss., and Chattanooga.

A few months after obtaining his job at the Rialto, McKinney was promoted to the Tivoli, in the same town, as assistant manager. He was again promoted several months later to manage the Bijou, also in Chattanooga. He resigned from that position shortly afterward. One year later he returned to the theatre game, as manager of the York in Chattanooga, and was transferred to the Capitol, Macon in March, 1928. McKinney also managed the Tivoli, Chattanooga and the Lyric, Jackson, before receiving his present post.



J. I. McKinney

DAVID J. DUGAN

A theatre owner for more than ten years, David J. Dugan, manager of the Paramount Theatre, Newport, R. I., is equipped with a sound show business training that is put to full advantage in his present operation. During the decade that he managed his own theatres, Dugan prepared all advertising layouts, publicity stunts, exploitation campaigns and also supervised the staging of legitimate and vaudeville shows.

Dugan ceased operating his own theatres in July, 1925, and joined Publix as manager of the Strand Theatre in Newport. When the palatial Paramount was opened in that city four years later, he was given the managerial assignment.



David J. Dugan

VERNE M. CUMMINGS

Verne M. Cummings, manager of the Arion Theatre, Minneapolis, Minn., has spent all of his six years of theatrical activity in the city of St. Paul, Minn., with the exception of his present post, which is a recent assignment.

After his graduation from high school in 1922, he entered the employ of a contracting firm, as bookkeeper. Sensing few opportunities for advancement in this field, Cummings obtained a job as usher in the Astor Theatre one year later. He adapted himself to his new position and within a year, made such progress that he was promoted to assistant manager of the Strand. During the next two years, he was assigned posts at the Princess and Astor theatres and in July 1928 was promoted to the Garden as manager. Since then he has also managed the St. Clair, Park and Mounds theatres, in the order named.



Verne M. Cummings

SONGS FEATURED IN PICTURES

(Numbers in blackface are Famous Music Corp. plug songs)

"The Vagabond King"	"Song of the Vagabonds"
	"Vagabond King Waltz"
	"Only A Rose"
"Honey"	"Sing You Sinners"
	"In My Little Hope Chest"
	"I Don't Need Atmosphere"
	"Let's Be Domestic"
	"What Is This Power I Have"
"The Love Parade"	"Dream Lover"
	"My Love Parade"
	"Let's Be Common"
	"Nobody's Using It Now"
	"Anything to Please the Queen"
"Paramount on Parade"	"Sweeping the Clouds Away"
	"Any Time's The Time to Fall in Love"
"Song of the West"	"West Wind"
	"Come Back to Me"
	"The One Girl"
"Puttin' On The Ritz"	"There's Danger in Your Eyes, Cherie"
	"With You"
	"Puttin' on the Ritz"
	"Alice in Wonderland"
	"Singing A Vagabond Song"
"Hell Harbor"	"Caribbean Love Song"

INDUSTRIAL HEADS CONFIRM PUBLIX MAN-POWER POLICY

The far-sightedness of Publix man-power policy finds its most recent corroboration in a four-page article by Elizabeth Frazer, in the March 1st issue of the Saturday Evening Post, in which the views of the greatest industrial leaders of the country are outlined on what they consider their chief problem. In every instance, it is man-power.

"It is a burning issue with them," said one of the higher executives of a great industrial corporation, speaking of big business men generally. "And it is a burning issue because the future of their organization is at stake. They're all looking for first-class human material with which to build up strong organizations, competing with one another, combing the colleges and high schools with a fine tooth comb to obtain the right kind of men and boys."

Five years ago, President Sam Katz foresaw that man-power was the rock upon which the future of Publix must rest. Consequently, he established the Managers' Training School. In doing so, he anticipated a condition which is only now beginning to worry the large corporations, namely, the conversion of the scattered, heterogeneous information, and training of employees to the specialized knowledge required for their actual duties with the company.

To cope with this situation, most large corporations are instituting schools which serve the same purpose as the Publix Managers' School. The following qualities, noted by the superintendents of these corporation schools, show how closely the course of training follows that of the Managers' School, established five years ago:

1. Consider the ease with which this employee is able to learn new methods; the ease with which he follows directions. Rate him as follows: Very superior, learns with ease, ordinary, slow, dull.

2. Consider the amount of work he accomplishes; the promptness with which he completes it.

3. Consider the neatness and accuracy of his work, and his ability constantly to maintain high workmanship in these respects.

4. Consider his energy and his application to the duties of his job day in and day out.

5. Consider his success in going ahead with a task without being told every detail; his ability to make practical suggestions for doing things in new and better ways.

6. Consider his attitude of helpfulness to others; his inclination to co-operate in manner as well as in act with associates and superiors. Rate him as follows: Highly co-operative, co-operative, not helpful, difficult to handle, obstructionist.

7. Consider his present knowledge of his work and of other work related to it.

Mr. Katz' original idea, supplemented by Mr. Chatkin's Job Rotation Policy, has and continues to successfully solve the problem for Publix. Recently, when new circuits were incorporated into Publix, the absorption was accomplished so smoothly as to be barely discernible. No greater proof could possibly be desired of the effectiveness of Publix man-power policy.

NEW MASSACHUSETTS HOUSES

The Olympic Theatres, Inc., a real estate subsidiary of Publix Theatres, recently exercised its option to become the lessee of four houses in Massachusetts. The Orpheum and Uptown theatres in Gardner, and the St. George and Gorham theatres in Framingham are the operations.

Vary Lobby Acts Then Plug 'Em, Feld's Advice

"Lobby entertainment must be as carefully scheduled as the regular program," stated Division Director Milton H. Feld at the weekly meeting of the New York theatre representatives. "It must also have variety to be of value, and at the present time we seem to be leaning too much towards one type of entertainment to the exclusion of other types."

"Lobby entertainment should also fit in with the feature picture; thought should be given to the features being played on particular weeks. Figure out the type of patrons who will come to see the pictures, and try to get lobby acts which will please that type of patron."

"And it is useless to have lobby entertainment unless we capitalize upon it. It is not sufficient to present these special features and permit patrons to 'discover' them. We must shout about them by means of directory cards, special posters and trailer copy. The directory should give the location and time at which various acts are presented."

"If lobby entertainment is part of our program, we must exploit it in proportion to similar attention given our stage and screen attraction."

Managers' School Class Surveys Windows

Following talks on window display by Elmer Levine and Henri Schwartzberg, Managers Training Schools students were sent over to Fifth Avenue recently for laboratory work on the principles laid down by the school's directors.

Each student was instructed to make a tour of Fifth Avenue at the close of the afternoon session, taking in both sides of the street from Thirty-fourth to Thirty-eighth. Notes were made on all windows observed, and the men were instructed to take particular note of windows which could serve as the basis of ideas for lobby displays and windows of co-operating merchants.

Their attention was particularly called to the use of lighting effects and animation, and they were asked to incorporate unusual effects in their reports.

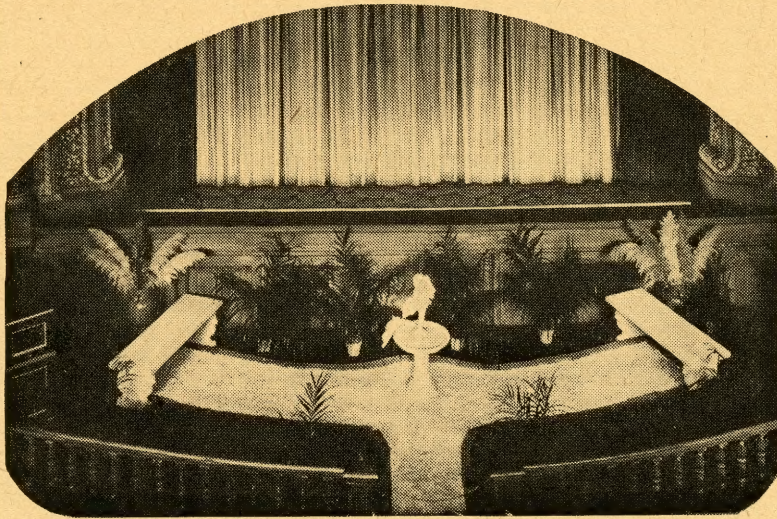
The laboratory work in window display is characteristic of the school's advertising course, in which observance of principles taught is carried into actual practice in each phase. Whenever possible the assignment following a lecture involves preparation of an advertisement, trailer, poster layout, etc., carrying out the requirements stated in the classroom.

"SWIGERT ILL"

Al. Fourmet is temporarily relieving H. Swigert as manager of the Kirby Theatre, Houston, effective March 1, inasmuch as Mr. Swigert is ill.

BRIGHTENING EMPTY PITS

Divisional Director J. J. Friedl furnishes Publix Opinion with this photograph of the orchestra pit in the Tampa Theatre, Tampa, Florida, as an example of what is being widely done in the south to dress up and bring to life pits which became dead spots with the inception of sound. Pits in practically all of the Georgia, Florida and Alabama theatres have been treated in this simple but effective manner.



SOUND BIGGEST PROBLEM OF TODAY

(Continued from Page One)

cause of the technical nature of the subject, Publix Opinion did not reproduce the highlights of these discussions in the Convention issue last week. Instead, it has asked Dr. La Porte to personally prepare and present the main topics covered. In this issue, he presents the most vital question asked him and discussed by him at the convention, namely: "How can I determine when my sound is at correct volume?" Further important points will be discussed by him in the columns of Publix Opinion each week.

Dr. La Porte's discussion on Correct Volume follows:

Correct Volume means a level that can be heard without strain in all seats in the house and **No More Than That.**

Any excess over that amount is disagreeable to the listener and produces a distortion of tone that makes speech less understandable.

A program run at too low a volume level is equally annoying because of the failure to hear all of the dialogue.

The first point to be considered is that of sound distribution.

Is your sound of uniform volume all over the house? front to back? side to side? both main floor and balcony? If there is any marked difference in volume between any of these places, your horn pointing is not correct.

If there is a definite area of reduced volume along the sides of the house or through the centre, it indicates that additional horns are required.

DO NOT try to cover weak spots by raising volumes. It ruins good areas by producing reverberations. Have the horn positions checked by one of our sound service engineers.

Listening Technique

The second point to be considered is the "technique of listening."

DO NOT select the worst spot in the house as the place from which to judge your sound, because if you attempt to get a correct volume in an unfavorable spot you can rest assured that the otherwise normal spots will be too loud. Select a spot representing the average condition.

Check your house as often as possible and at least every FIFTEEN MINUTES. Your Electric Services varies with the switching on and off of lights and motors,

both in your theatre and also in other establishments connected with your power feed wires, affecting the sound at every variation in just the same way as your lights flicker up and down due to these voltage variations.

The exciting lamp and photo electric cells are particularly sensitive to variations of voltage, and change your volume accordingly.

ALL SOUND projected by your horns into your auditorium must be either absorbed by your audience or your walls, ceiling, drapes, carpets, etc., and any excess over the capacity to absorb sound will be deflected by the walls and ceiling back into the auditorium, thus producing echos.

Effect of Fader

Every time you move your fader one point up, you double THE SOUND ENERGY in your house but do not increase the sound absorbing capacity of your walls, etc. Therefore the deflections of sound or echos are MORE THAN DOUBLED with an audible increase of sound or not over 5 per cent. Running the fader up two points increases the energy not twice as much but actually FOUR TIMES AS MUCH, with an increase of audibility of only 10 per cent.

Running the FADER TOO LOW means that the sound is absorbed by the walls, drapes, and audience before it has time to reach the rear of the house.

CORRECT VOLUME is that level which will reach the back of the house when listened to in LINE WITH THE HORNS, and "dead" or weak spots in between indicate either incorrect positions of horns or an insufficient number of horns for the area to be covered.

THE OPERATOR in the booth cannot hear the sound from the auditorium, and has no way to judge accurately the volume in the house. The manager must keep him informed.

When the manager or assistant manager is not on the floor, an usher should be delegated as SOUND OBSERVER to check volume, rather than let it be uncontrolled between managerial observations.

The matter of VOLUME CONTROL is so vitally important that if you don't understand every word of this article, write to the Editor of Publix Opinion asking about the point you don't understand.

RELIC USED FOR STUNT

A carry-all, driven through the streets of Amarillo, Texas, was an effective ballyhoo for 'Sunnyside Up,' at the Mission Theatre, managed by Alex Hughes. Five attractive girls rode in the bannered carriage and each took turns playing tunes from the picture, on a victrola.

'VAGABOND KING' MUST BE SOLD TO MASSES

(Continued from Page One)

upon the man in the street, his wife and children, rather than upon the whims of a fastidious and cultured minority," declared Mr. Botsford. "The job of the entertainment salesman in the case of any picture, therefore, is to seek out how he can best appeal to the imagination and the pockets of the masses. For this, 'The Vagabond King' lends itself most admirably. The tattered street tramp, the gutter rat, the laughing, singing, drinking vagabond woos and wins the beautiful, wealthy blond princess, Horatio Alger, 'Nellie The Cloak Model' or any other story that the masses went for in a big way, and for whose somewhat more subtle descendants they still go for, have no greater essential popular appeal than this great picture if it is properly presented to the public."

"By this, of course, I do not mean that the picture does not possess other appeals. It does. I know of no production made by Paramount or any other company which is more worthy to epitomize the marvelous development of the motion picture industry from every imaginable angle — stars, inherent entertainment value, direction, technical achievements and box office possibilities. It was in this connection that the brilliant premiere and \$1 openings did such invaluable service. For it gave Paramount tremendous prestige throughout the nation and reaped a world of good will from one end of the country to the other when it became bruited about that Paramount had delivered a cinema masterpiece to the public. Also, it unquestionably confirmed Paramount's position of leadership in the industry."

"However, in selling the picture, as in selling anything, it is essential to stress just that phase of the merchandise which is most likely to appeal the strongest to the most probable and potent buyers. Consequently, it is upon the 'Cinderella man' story angle that the sales efforts of Publix showmen must be concentrated."

Noted Composers on Radio Hour, March 29

Two of the nation's most noted composers of popular music, Benny Davis and J. Fred Coots, will be the featured artists of the Paramount-Publix radio hour when the regular weekly program is broadcast Saturday night, March 29, from Station WABC, New York, over the coast-to-coast net work of the Columbia System. The program will be put on the air at 10 o'clock E. S. T.

Another highlight coming from the Paramount Playhouse of the Air, will be the Wynn Quartette, four young women who have made themselves favorites both with radio audiences and on the concert stage. Meredith Wynn, Evelyn MacGregor, Elsa Borg and Madeleine Southworth make up the quartette.

Davis and Coots, who have teamed together as song writers for some time and who are noted for such outstanding hits as "Margie," "Baby Face," "Angel Child," "A Precious Little Thing Called Love" and many others, will offer some of their newest successes among which are "You Can't Stop Me From Falling In Love With You," "You Oughta Know," and one which has not yet been published, "Sharing."

See your local chain station and tie your local announcements into this hour. Also plant photos and stories on your local radio news pages.

THREE-CORNERED TIE-UP FOR "HONEY"

PICTURE, SONGS AND CHESTS GET PLUG

What is possibly the largest exploitation tie-up between a mercantile firm and a theater and music publishing organization was effected this week when an agreement was reached between Publix Theaters Corporation, the Famous Music Corporation, and The Lane Company, Inc., manufacturers of the well-known Lane Cedar Chest, for the exploitation of the Paramount picture, "Honey," and its principal song hit, "In My Little Hope Chest," in conjunction with the Lane Cedar Chests.

Co-operate with Lane Dealers. It means money for all of you!

About 5,000 full-sized cut-outs of Nancy Carroll and the Lane Cedar Chest will be displayed by furniture dealers in their show windows in every city of the country at the time of the exhibition of the picture. You should advise your local Lane Chest dealer of your play date to get maximum benefit from this tie-up.

In addition 12,000 broadsides, comprehensive campaign sheets, will be sent by The Lane Company to that many dealers throughout the United States, who will be advised how to co-operate with local theater managers to advertise not only the Lane Cedar Chests, but also the picture, "Honey." Conspicuously featured in these broadsides will be a special edition cover design of the sheet music, "In My Little Hope Chest," and a reproduction of this story.

The dealers will make extensive use of the photograph of Nancy Carroll and the Lane Cedar Chest in their newspaper advertising copy, and they will devote a certain day to the free distribution of copies of the song "In My Little Hope Chest." Famous Music Corporation, publisher of the hit, is printing a special cover for the song, featuring the picture, the star, Nancy Carroll, and the cedar chest. The Lane Company has placed an initial order of 25,000 copies of this song, with a special imprint of the dealer's name, and expects to effect a distribution of about a half-million copies simultaneously with the general release of the picture.

All theater managers can procure one of the Nancy Carroll cut-outs from the Lane Co., Inc., Altavista, Va. These cutouts can be placed in the lobby or some other prominent place in the theater. For those theaters that do not sell sheet music, these cutouts can be used to call attention to the free distribution of the sheet copies of "In My Little Hope Chest." In this way theater managers can tie-up with great effect with the local Lane Cedar Chest dealers and get free exploitation for the picture.

To make this tie-up as big in scope as it is possible, The Lane Company is getting twenty-four of its field men to work in conjunction with the furniture dealers. They will advise the dealers how to display the Nancy Carroll cut-outs, how to use newspaper space with the best results, and how to work together with Publix theater managers. And to further this exploitation work, the Famous Music Corporation will have additional men in the field to co-operate with The Lane Company's men to aid the thousands of furniture dealers who sell the Lane Cedar Chests.

Publix theater managers will find that their co-operation in putting over this tie-up will mean

PREMIERE ACTIVITY

Part of the activity in pictures during the world premiere of the "Vagabond King" in Palm Beach, Fla. With the co-operation of the telephone company, all subscribers were called and informed of the opening. Empty store windows were used for the purpose. To

facilitate buying of theatre tickets (the wide open spaces in Palm Beach are very wide) the de luxe entertainment special was converted into a traveling box-office. The two lower illustrations are of store windows containing displays.



Talk to Kiwanis Earns Space in Papers

When Elmer R. Daniels, manager of the Capitol, Worcester, spoke to the local Kiwanis Club on "Theatre Management," he treated his subject so interestingly that each of the Worcester evening papers went for it to the extent of a column and a half.

"A theatre manager," said Mr. Daniels, "must primarily be a business man, but the nature of that business differs greatly from the average in that the merchandise he has to offer must be sold within a certain period of time. It cannot be placed 'back in stock' to be disposed of at a later date should the public not respond."

Daniels went on to speak of talking picture rehearsals, refrigeration, usher-training, and fire-drills, phrasing his speech in words which were not technical and were easily understood by his audience. So intelligently had Daniels prepared his material that the newspaper accounts of the talk were packed with institutional selling.

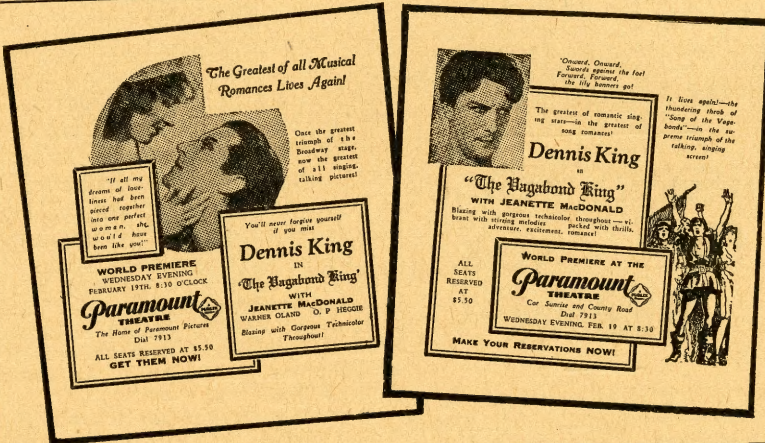
greatly increased business to them on this picture. They will have all the assistance they want to stage a successful campaign.

This great plug for "Honey" was effected in Chicago by Sam Baron, of the Famous Music Corporation; E. H. Lane, president of The Lane Company; J. A. Krauss, general sales manager of The Lane Company; and the entire staff of Henri, Hurst and McDonald, Inc., nationally-known advertising agency. These men worked out a plan of action which should make both "Honey" and the Lane Cedar Chest very popular. Publix theater managers can get a list of the Lane Cedar Chest dealers in their town from Sam Baron, care of the Famous Music Corporation, 719 Seventh Avenue, New York City, or from the Lane Co., Inc., Altavista, Va.

"Honey" is a wonderful picture. It has stars, story, and corking music. It is going to be an immense hit with audiences. It should be advertised as extensively as possible. Co-operation with the Lane Cedar Chest dealers will help bring its fame home to every moving picture fan in your town.

CLASS APPEAL

Two of the very attractive newspaper ads used to sell Paramount's greatest to the select gathering at Palm Beach. The ads reflect class appeal of the finest sort. Seats for Florida premiere were \$5.50.



LETTERS INVITE THEATRE PARTIES

As a means of stimulating business in Lent in the Publix-Great States division, Madeline Woods has prepared a quantity of form letters, to be sent out from time to time to women who are frequent hostesses, obtaining names from the society columns. These call attention to the fact that it is now the 'in-between' season before spring housecleaning, and suggest the desirability of entertaining at the theatre.

Managers have also been supplied with congratulatory cards to be mailed out to persons celebrating birthdays, wedding anniversaries, and the like. These cards are honored for one or two admissions, specified by the manager, and are marked for days other than Saturday, Sunday and holidays.

Acceptances on either of these stunts are communicated to the society columns, and invariably crash.

SOUND INSTALLED

The Lyric Theatre, Yuma, Arizona, has opened an all-sound policy and the Ramona, Phoenix, will switch from tab shows to all-sound. Policy at both of these theatres will be four changes weekly.

'Vagabond King' Breaks Miami Receipt Records

Box office records are being shattered wherever "The Vagabond King" is shown. A telegram forwarded to the Home Office Advertising department on March 7, by Earle M. Holden, manager of the Fairfax, Miami, Fla., and here-with reproduced, is another example of the above statement. "Vagabond King opened regular engagement this morning. Largest crowds history Fairfax. Forty-five minutes required to clear first ticket line. The Miami Herald says the picture is so opulent in its amazing perfection one hesitates to speak of it in comparison with any other motion picture."

Straw Hat in February Rouses Council Bluffs

Finding that a local shoe dealer always inaugurated the straw hat season in Council Bluffs, thereby making the papers every spring, Manager R. K. Fulton of the Broadway beat him to it by putting a masked man in a straw hat on the street in February. The man handed out cards reading "The Chevalier Straw—'Nobody's Using It Now'—Hear Maurice Chevalier sing this roguish song and seven other song hits in 'The Love Parade,' etc."

VAGABOND KING FLORIDA DRIVE A KNOCKOUT

The Palm Beach premiere of "The Vagabond King" was put across in a manner not only befitting the production but the aristocratic colony as well. City Manager Conrad Holmes, Paramount Theatre Manager Walter Morris, and District Publicity Director Frank Moneyhun worked together to make the opening the finest and most noised about affair that had ever honored the resort.

Posters and window cards were used in profusion. Specially constructed banners were used along the main arteries leading into Palm Beach.

Direct Mail Campaign

Because of the \$5.50 ticket price, a direct mail campaign was undertaken. Two thousand special announcements were mailed to the Palm Beach colony, the Miami Beach colony, and to all hotels. These included requests for reservations to be mailed back to the theatre, and proved productive.

To make it as easy as possible for people to secure tickets, branch box-offices were established in various hotels and local points. A newspaper ad listing all these places appeared as soon as they were established.

Prior to the appearance of the regular theatre ads, a series of small, all type ads in the nature of teasers were run. These ads contained excerpts from the most impressive dialogue. One read as follows: "As a thief you first bade me save France! As a thief, I ride and fight for you tonight! The Vagabond King."

Two girls were employed to call telephone subscribers and to tell them of the opening. (See illustration.)

Window Displays

The window of the leading book store in West Palm Beach was obtained for a display of the book "If I Were King." A special edition featuring Dennis King and "The Vagabond King" made the display very much worth while. Included was a large set piece calling attention to the engagement at the Paramount Theatre.

A similar tie-up was made with a music store. There was a display of sheet music and records from the attraction and a phonograph played Dennis King's recordings.

To take advantage of the large tourist turnover, some of the beautiful photo-enlargements in color were placed in leading hotels. Their attractiveness made it easy to place them.

Fifteen hundred of the rotogravure inserts on the picture were distributed in laundry bundles.

For the sake of publicity, a telegram of invitation was sent to the president of Cuba. His reply in Spanish was used as the basis of a translation contest with passes to the first ten correct answers. Newspapers ran stories on this.

Besides all this, newspaper stories, window tie-ups with a florist and a dress shop, trailers, and a special pre-view for the press were used to completely cover the Palm Beaches with ticket selling advertising and exploitation.

Club Membership List Requested by Metzler

All managers have been asked to compile a list of clubs or fraternal organizations, for which the company pays membership dues, to which members of theatre staffs belong, and to forward this list to Comptroller F. L. Metzler. Included must be information as to amount of dues paid and degree of activity in affairs of the organization on the part of the Publix employee. Managers are to include themselves in this listing.

SELLING "PARAMOUNT ON PARADE"

By RUSSELL HOLMAN,
Advertising Manager, Paramount Pictures
(Not for Publication)

Here are merely preliminary thoughts on this picture, unquestionably Paramount's biggest since "The Vagabond King."

It will be largely up to the local theatre managements to determine the method of selling "Paramount on Parade" for themselves, based upon previous experience with pictures approximating this type.

I say "approximating," because there has never yet been a motion picture just like "Paramount on Parade." It is something utterly new, and this should be emphasized.

It has no story in the accepted sense. (I wouldn't try to kid the public that it has a story nor would I bear down on the fact that there isn't a story.)

Neither is "Paramount on Parade" a revue in the accepted sense. You'll be doing the show an injustice if you label it as such. The reason some people don't like movie revues is because they believe they are heavy, slow moving, clogged up with chorus girls for no reason and are tiring. They think a revue means that a lot of well known stars walk through a couple of feet of film just to give the producer a chance to advertise their names.

"Paramount on Parade" isn't like that at all.

Every star in the show has a generous amount of footage. Every star definitely does something entertaining and does it well. Many of them do things that are startlingly and delightfully surprising. For instance, Ruth Chatterton sings a popular song of thwarted love that combines a fine singing voice and a dramatic acting ability into something that is a sensation and a high mark for singers of this type of ballad to shoot at.

"Paramount on Parade" has bigger and more popular stars in it than were ever assembled together in one picture. Imagine getting Bow, Bancroft, Chevalier, Carroll, Oakie, Chatterton, Rogers, Cooper, Arlen, King and a score of other big shots playing real roles in one and the same entertainment. It's staggering!

This show has speed, wit, flash. It moves swiftly and has genuine comedy and sparkle. It uses chorus girl formations sparingly and the girls can really dance. It has no static pageants. The stars do the things they can do best. There is a feeling of intimacy and jollity about everything. The stars shake hands with the audience and take the customers into their confidence. It is like meeting Bow, Carroll, Oakie, Bancroft, etc., personally. Like a peek into the dressing rooms, restaurant and sets at the Hollywood studio. It gives the same feeling a fan gets when she sits down and writes a fan letter to Buddy Rogers. Warm, personal, intimate.

The various numbers in the revue move quickly from one delight to another, tied together by adroit, intimate conversation to the audience by Oakie, Gallagher and Leon Errol. One minute you see George Bancroft acting the hard guy at a Hollywood party; the next minute Nancy Carroll is coming out of a slipper to dance to Abe Lyman's Band; the next, little Mitzi, aged 8, is doing a marvelously clever imitation of Charlie Mack and Chevalier. The big scenes in Technicolor.

I suggest we tag it:

A Sparkling Film Frolic; a Talking, Singing, Dancing Festival of the Stars; a Brand New Kind of Super-Entertainment; You're Invited to a Party with Hollywood's Biggest Stars as Hosts; Clara Bow isn't Miss Bow in "Paramount on Parade"—She's Clara—Come and See; Like a Tour of Hollywood's Dressing Rooms; Dazzling as a Starlight June Night.... Intimate as a Marriage.

Fall in love; Step in splendor! March in mirth and music! Here's PARAMOUNT ON PARADE!

The greatest producing company in the world... Hollywood's star-richest studio... the finest entertainment-creating talents on earth... pour their beauty and wealth and brains into ONE GREAT GLORIOUS SHOW!

50 Stars—and they're not acting; they're THEMSELVES! Come and meet them personally in "PARAMOUNT ON PARADE."

Breakfast with Clara Bow; lunch with Nancy Carroll; dine with George Bancroft; then go to the jolliest show on earth with screen's 50 most popular stars.

There's something delightfully new under the cinema sun—and this is it!

Jimmy Clark is following Mr. Lasky's suggestion and making a 24-sheet that spots the stars on it and labels them with their first names only: Clara, Nancy, Dick, Maurice, etc. It's a different, intimate touch that's a good keynote for advertising.

Send the public invitations from the stars inviting them to the big party—"Paramount on Parade"—where the most popular luminaries in filmland will be their hosts and entertain them.

This isn't 1 per cent of what can be done with the picture. But it may set you thinking about it. I'm going to ask the editors for some more space later on in which to go into further details.

VICTOR RECORD EXPLOITATION PICTURE AID

In an effort to bring the motion picture, the music publisher, and the ball room into closer contact, the Victor people are presenting a series of "Picture Song Nights" at the famous Aragon Ballroom in Chicago.

The core of the exploitation stunt is to offer free discs to patrons attending the dance hall. These discs have been recorded by Wayne King, and his orchestra, local favorites, and carry the songs, "Sally" and "If I'm Dreaming" from Marilyn Miller's picture, and "Rapt in a Red, Red Rose" and "Salt on a Blue Bird's Tail" from Eddie Dowling's "Blaze of Glory." Two thousand records will be distributed.

Plans include window displays in several hundred Victor windows and personal contact with music salespeople throughout the city. The move is expected to prolong the life of a song and so cause buying action favorable to music publishers, disc manufacturers, and in some cases to motion pictures in which the songs are included.

If the stunt proves successful it will be repeated in other parts of the country. The duty of local theatre managers should this happen in their territory is plain—they must effect tie-ups and aid in an activity that is beneficial to all concerned.

The Best Theatre, Pine Bluff, Arkansas, is no longer on the roster of Publix Theatres.

SHORT REVIEWS OF SHORT FEATURES

By LOUIS NOTARIUS

Publix Theatres Booking Department

PARAMOUNT

HOT DOG—Talkartoon (7 min.) One of the most entertaining cartoons made to date. Not only is the cartooning unusually clever, but it contains a series of gags, each one of which is bound to draw a "belly" laugh. The court-room scene, at the finish, in which the testimony is given to the time of the "St. Louis Blues" is positively a knockout. Every known trick has been injected into this short reel which contains a ton of laughter for each ounce of film. Should be mentioned prominently in all "billing" as an added attraction, for it is entertainment plus.

EDUCATIONAL

HONEYMOON ZEPPELIN (28 min.) A hokum comedy with incidental song and dance. It tells the story of two lovers who fall out because of an innocent flirtation. The subject takes in wide territory—starting in a Night Club and winding up in the air, where several thrilling shots are presented of a hysterical lover chasing his runaway sweetheart in an aeroplane from which he jumps on to the zeppelin in which she is running off with a rival. The finish finds the reconciled pair in a huddle dangling from a parachute. The comedy is entertaining and the thrill shots are realistic. The cast contains Nick Stuart and Marjorie Beebe, both of whom are known to movie audiences. A good comedy with action and suspense that will hold the interest throughout. Will go well with a dramatic feature of the type of "Sarah & Son."

PATHE

RIDE 'EM COWBOY (22 min.) A musical comedy with Western atmosphere. The plot is old but has definite elements of entertainment. A tenderfoot goes out to Arizona for his health and falls in with a bunch of jazzy cowboys who give him the runaround. Of course, he eventually turns the tables on them and wins the Rancher's beautiful daughter. The subject has musical review background with Eddie Elkins' Orchestra to jazz it up. Pretty line girls, a pleasing male quartette and fairly good comedy result in a pleasing number. The cast consists of Thelma White, Lester Dorr, Bobby Carney and Omar Glover. Will go well with a straight dressed-up dramatic feature. It contains in itself all the elements of a balanced program. Slow in spots but a fairly good subject as a whole.

HIS BIRTHDAY SUIT (22 min.) Opens with two young boys anxious to see "The Great Hokey"—a magician who is performing in a honky tonk Opry House, when Hokey himself comes along and offers them two passes, provided they appear on the stage with him. We next find ourselves in the Theatre where a regular vaudeville show is presented with "The Great Hokey" closing the show. The magician performs several tricks of magic such as producing a beautiful woman from a water-filled tank, etc. His famous cake-trick then begins—and from this point on we get the old-fashioned low hokum reminiscent of the pie-throwing days in which the magician himself is a victim. A slapstick comedy that will hold the interest. Dr. Carl Herman, the famous magician, plays "Hokey." The subject contains a variety of entertaining elements that will go over.

WARNER

3824 A HOLIDAY IN STORYLAND (9 min.) This subject done in

SELLING "BE YOURSELF!"

By BRUCE GALLUP,
Advertising Director, United Artists
(Not for Publication)

Here is a picture of the type the public wants today.

It is a musical-comedy romance of the prize ring and the New York night clubs filled with color, laughs and novelty.

The star is Fannie Brice. One of the biggest figures on Broadway, a vaudeville headliner and star of David Belasco's "Fannie," this prize comedienne was one of the top-notchers in Ziegfeld's internationally known "Follies" for many seasons. All over the world through radio hook-ups and on phonograph records, people have heard her sing the famous "My Man."

In "Be Yourself!" she sings not one but four big numbers. Three of them have all the earmarks of being tremendous hits. The songs are "Cookin' Breakfast for the One I Love," "Kickin' a Hole in the Sky," "When a Woman Loves a Man" and "Sasha, the Passion of the Pasha." Radio stations all over the country are now giving them key spots on their programs. Noted singers are also giving them a big play.

Get these big hits behind your showing. Take advantage of the records Fannie Brice has made of these numbers by using them for theatre, radio and music store broadcasts. Publishers of these songs, the Robbins Music Corporation, have a big national campaign on. Benefit from it by tying it up with your showing.

Fannie Brice is cast in a role that suits her to a "T." She plays a night club comedienne. Everybody likes to laugh and Fannie sees to it that they get their full share of uproarious fun out of this picture. As a Fatima maiden, a butterfly curio and the sweetheart of a "flop" prize fighter she is a panic. And her love story rings true. She struggles to make her man a first rater and then has the heart-rending experience of seeing him fall for another woman. How she wins him back by bringing about his temporary defeat will keep their interest agog all the time.

There's a great cast supporting the star. The two principal male roles are played by actors with big names both on the Broadway stage and in pictures. Robert Armstrong is the hero. As co-star of the New York stage hit "Is Zat So" and film headliner in "Oh Yeah" and "The Racketeer" Armstrong has built up a big following of his own. Harry Green is Fannie Brice's lawyer brother. His name has been in lights with some of the most successful stage shows produced. Now he is a star on the Paramount roster for whom he has appeared in "Close Harmony," Moran and Mack's "Why Bring That Up" and "The Kibitzer."

"Be Yourself!" is good box-office all the way through. The title and the story itself make possible innumerable tie-ups, contests and broadcasts. Consult the press book.

Stress the comedy values of the production. The dancing. The singing. The romance. "Be Yourself!" is a real audience picture. See that your town is fully aware of this fact and it'll carry along by itself through word of mouth advertising.

technicolor, consists of 30 kids who bring the storybook characters back to life in song and dance. The background is a large shoe of the famous nursery rhyme. From this all the characters emerge and perform. Here we find Cinderella as Master of Ceremonies; Prince Charming in a song; three kiddies in a "blues" number; five little girls in a tap specialty; and a ballet of pretty little girls dancing in ensemble. The technicolor is pleasing to the eye. The numbers rendered are:

1. Storyland Holiday
2. And Still They Fall in Love
3. Blue Butterfly
4. Go to Bed
5. When the Butterflies Kiss the Buttercups Goodnight.

A worthwhile novelty that will add a touch of "class" to any bill.

954 IDLE CHATTER with Lou Holtz (10 min.) The scene is a stage and dressing room. Lou Holtz, well-known Broadway comedian and Master of Ceremonies, comes out to tell some funny stories—straight and in dialect. This subject is worthy of a number one spot only, in spite of Holtz's fame as a comedian. While his name may mean something in large cities, the smaller towns will find him an unknown.

955 THE LOVE BOAT with Herman Timberg (8½ min.) As the title implies, all the action takes place on board a ship—a pirate ship manned by a bevy of beautiful girls who love their captives to death. Herman Timberg is one of the victims. He is wooed to the time of jazzy music, as he runs from one Venus to the other. It all turns out to be a dream and Herman is clouted over the head by his observant wife who hears him talking in his sleep. The finish is somewhat of a surprise and puts a kick into the number. Barbara Blair, who is associated with Timberg in the legit, does a blues number as she only can do it. Herman himself jizzes up his violin and does his funny dance. The act as a whole has definite elements of entertainment. It will prove a good closing act on a three unit program. Some of the numbers rendered are: "Dizzy Debe," "Dawning," "Girls."

961 MONEY, MONEY, MONEY, with Homer Mason and Marguerite Keeler. (10 min.) A clever comedy that will serve as excellent entertainment in a number two spot. If you do not know that the possession of too much money is just as bad to bear as too little, Mason and Keeler will prove it. Here we get a married couple who do their best to get rid of the filthy lucre—but all in vain. A purchase of waste land in Connecticut results in the discovery of an oil well. A \$50,000. bet on a 100 to 1 shot nets the wife \$5,000,000. This goes on with fast and clever dialogue until the pair are simply overcome. Mason and Keeler are well-known vaudeville headliners and undoubtedly have a laugh-producing vehicle to offer. Good all-round comedy.

966 SEEING SARAH OFF with Sylvia Clark. (7 min.) In this subject Sylvia Clark sees her relatives off at the railroad station, and gives a good idea of the excitement that prevails on the eve of the family's departure for the country. The scene is left to the imagination, for Miss Clark appears alone. Her rapid-fire questions and answers—done both straight and in dialect—are amusing. This is a screen adaptation of her famous vaudeville act and should prove funny—especially to Jewish audiences. She has headlined in "Greenwich Village Follies" and "Winter Garden Shows." While not as good as the legitimate act, it will prove interesting to cosmopolitan audiences.

FLORIDA BUS TIE-UP

Jonas Perlberg, manager of the Publix Florida Theatre in Jacksonville, recently effected a tie-up with the Florida Motor Lines, which helped exploit "The Vagabond King." Fibre signs, bannered on the rear and sides of 39 buses, were viewed by thousands of people who were in Florida for the Sharkey-Scott fight. The buses travelled to various big cities of Florida. Heralds were also distributed at the terminals.



ATTRACTIVE ART WORK

Reproduced below is a layout of effective eye-catching art work, conceived by Thomas Ronan and executed by his district art department, for distribution in Rockford, Ill., theatres, managed by Ronan. The calendar, 5 ft. by 3 ft., futuristically designed was finished in several brilliant colors. The one sheet lobby frame (in the center) was embellished with many colored metallics. The attraction panel, which can be changed for every program, is painted on transparent cloth, with transparent paint, and is made doubly attractive by the use of a flasher light.



POSTERS THAT REGISTER

Posters that are pleasing to the eye and to the box-office are pictured below. They were hand painted by Stanton B. Buckhout, poster artist for the Broadway and Academy Theatres, Newburgh, New York.



PARADE FOR 'BURNING UP'

Reproduced below is a photo of the parade promoted by Dave Martin, Publicity Director of the Granada, San Francisco, on "Burning Up." In addition to this automobile agency tie-up, Martin secured liberal distribution of dodgers and window cards all over San Francisco as the result of a tie-up with a filling station chain.



Selling Poster!

This effective poster in three colors, made by the local poster man from Paramount stock stills at a cost of \$4, decorated the lobby, not only of the Century Theatre, Minneapolis, where "Vagabond King" played, but also 100 other theatres in Minneapolis, St. Paul, and surrounding towns. In addition to this, all Publix theatres in these towns ran trailers on the picture four weeks in advance of showing, with the copy changed each week.



AFTERNOON TEA!

Patrons of the Paramount Theatre, Detroit, Mich., enjoying an afternoon tea on the mezzanine floor. H. T. Curiston of the Publix Detroit publicity staff arranged for the repasts.

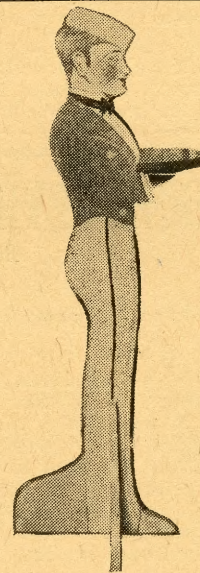


A REMINDER!

One of the effective means of exploiting "Sinnott," the first live-lobby entertainer used at the Saenger Theatre in New Orleans, was the placing of this attractive cut-out in the lobby. This display reminded the patrons of the free consultation service offered by the theatre.

H'm, It's A Fake!

This stand, placed in the lobby of the Paramount Theatre, Des Moines, Ia., appeared so realistic, that a patron waited fully three minutes for the 'usher' to hand him the usual theatre weekly, before he was aware of the mistake. M. L. Elewitz, publicity director in that district, who forwarded the photo to Your Editor, vouches for the authenticity of the incident.



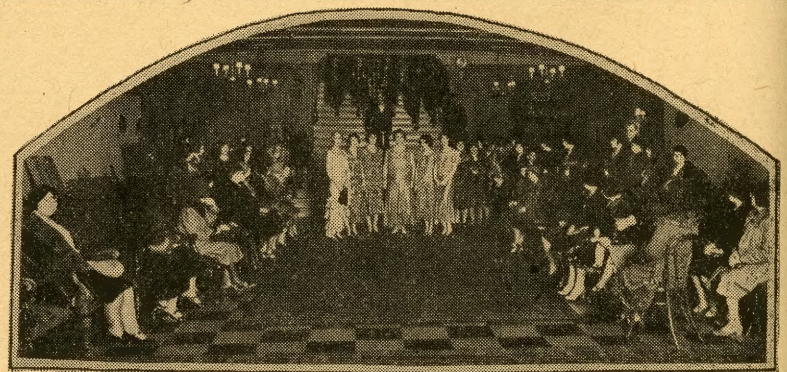
LOBBY DISPLAY

An unusual ballyhoo that helped exploit "The Love Parade" was used in the lobby of the Paramount, Youngstown, Ohio by Manager Sidney Solomon. The medium, shown below, created considerable attention when the miniature wooden soldiers rotated by means of a roller, to the tunes of the "March of the Grenadiers," emitted through a hidden amplifier.



SPRING IS HERE!

Not a woman alive but doesn't go for a fashion show. Below is a view of one put on by Manager L. I. Bearg of the Metropolitan Theatre, Boston, with the help of one of the leading department stores. It is a fashion parade that lasts for about twenty-five minutes and is given afternoon and evening on Mondays in the grand lounge, after the completion of the stage unit and feature picture. Announcement of the store name in lounge is only return on part of theatre.



WINDOW FLASH

The stud-lighted electric sign used at the Michigan Theatre, Detroit, in advance of "Chasing Rainbows" was utilized on the week of the picture's showing in a window of Kresge's downtown store. Adolph Curiston, Publix exploiteer under the direction of David Lipton, made arrangements for its use. The window was the finest flash the store ever had.



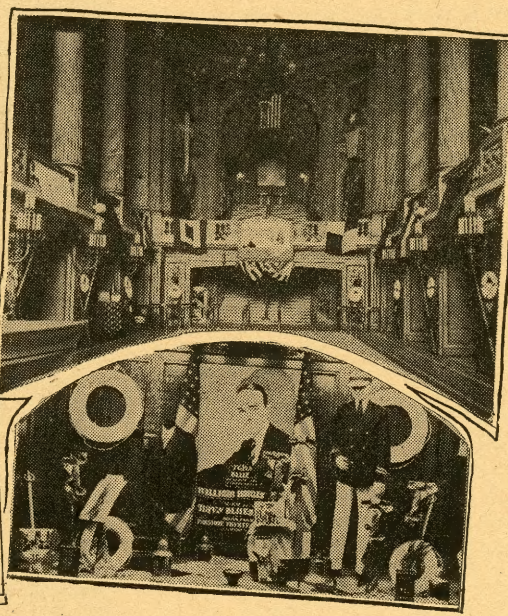
NO PROFIT BLUES HERE

The Publix Balaban & Katz merchandisers in Chicago took advantage of the exploitation possibilities of "Navy Blues," by tying-up with the Washington Shirt Company to the extent of a free ad in the local paper, and many window displays. The window of a leading department store was also promoted. An attractive advance display in the lobby of the Tivoli also helped create interest in the picture.

IF YOU LIKE—
The clean look of silk water—
The look of ocean waves—
The dash of wind-swept hair—
You'll find the spell of each in an
Ocean Blue Shirt
and in "Navy Blues"
with William Haines, Now Playing
at Tivoli, Uptown, and Paradise
Theatres.

SPECIAL—
The Blue Ensemble
Ocean Blue Suit . . . \$100
Blue Ties . . . \$10
Blue Socks . . . \$5 each
Blue Shoes . . . \$15
Blue Handkerchiefs . . . \$10

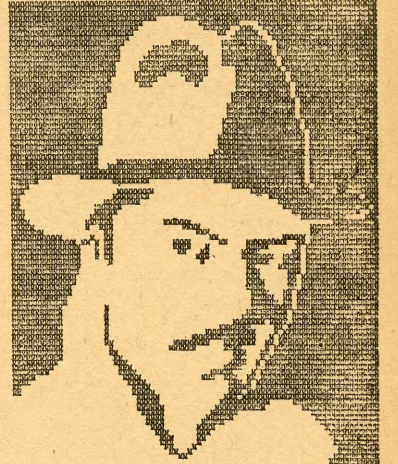
WASHINGTON SHIRT COMPANY
INCORPORATED
1100 N. WABASH ST., CHICAGO, ILL.
CHICAGO - CANTON - EVANSTON - GALE PARK - MILWAUKEE
MINNEAPOLIS - ST. PAUL - KANSAS CITY - CLEVELAND



ART CONTEST

J. J. Shelley of the Denver Theatre started a typewriter picture contest with the Rocky Mountain News which will continue indefinitely. Guest tickets are awarded for the best ones. Most of the contestants preferred Paramount movie stars as subjects.

THE ROCKY MOUNTAIN NEWS, DENVER, COLORADO, THURSDAY, FEB. 21, 1930
THEATER TICKETS ARE PRIZES FOR TYPEWRITER PICTURES



DO YOU recognize the fellow in this picture? The contest is open to the man, if you are talking picture boxes and there is still ample time to prepare a design as the closing date has not yet been known as "The News" and now the featured announcement. One person may submit as many designs as wished.
Making typewriter pictures is easy. Try it. Make a landscape, copy a portrait or piece of nature. Or reproduce a design of needlework or rug pattern. The field for originality is far and wide.
Send or bring your designs to the "Typewriter Pictures" contest.
Denver Theatre tickets are offered to persons submitting the most creditable designs. Each prize of \$10, \$5 and \$2 will be given for writer "J. J. Shelley," The News.

VALENTINES!

Here's part of the mob that stormed the Brooklyn Paramount to be in on Rudy Vallee's Valentine Party, in the lobby. Protected by the music booth, Rudy handed out Valentine photographs on the supper-show break. You can repeat this next year with your own personality, organist or current M. C.



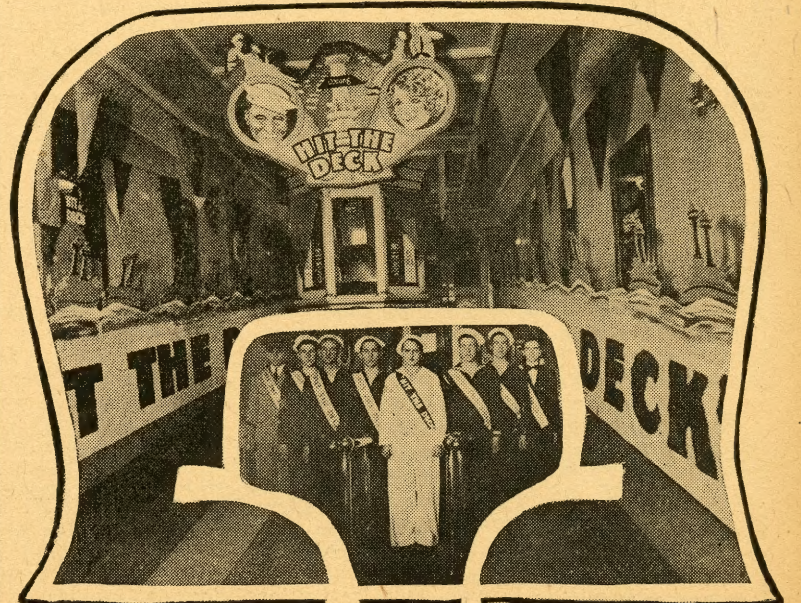
EFFECTIVE ART WORK

Pictured below are three attractive lobby posters that helped to sell the individual pictures at the Paramount Theatre, Cedar Rapids, Ia. Manager Harry Herman forwarded these art cut-outs which were prepared by Harry Crinklaw. The displays were more than 10 feet high and created considerable comment among the patrons.



SEA SCENERY

Transplanting the lobby of the Strand Theatre, Brockton, Mass., to create an oceanic atmosphere, Manager M. B. Rose, also bedecked his service staff and cashier in maritime apparel, in order to exploit "Hit the Deck."



HOSTESS

The charming house hostess of the Fort Theatre, Rock Island. Here are some of the things she does—keeps in touch with the Society Editor of the local paper and gets from her list of visitors to town and then invites them to theatre, is also informed of parties and club meetings and tries to arrange theatre parties at future dates, contacts bridge clubs and offers use of mezzanine for afternoon card parties at no more than regular admission price, and acts as directress in the foyer giving women and children an opportunity to see her and make her acquaintance.

LIVING WINDOW DISPLAY

This stunt certainly had the folks in Quincy, Illinois, talking! A live entertainer as a window display! That's getting the maximum benefit from a novel idea. The young man remained in the window from 7 A. M. until 9:30 P. M. and had his meals served in the window through the courtesy of a local restaurant. Like the hero of the story, he was writing a novel in a day!



INSTITUTIONAL ADVERTISING FOR THEATRES IS EXPLAINED BY WILLIAM K. HOLLANDER

Complimented as being the most outstandingly effective creator of "institutional advertising for the theatre," and urging the convention to follow closely the ideas he presented, A. M. Botsford introduced William K. Hollander to the Chicago convention, and asked him to speak on the subject of institutional merchandising of the theatre.

Mr. Hollander, head of the Balaban & Katz advertising and publicity departments, has developed "institutional selling" in Chicago to such a degree that it is accepted internationally now as standard practice in the theatre.

His speech on the subject follows:

The Speech

You are familiar, no doubt, with the commonplace expression, "Necessity is the mother of invention." So far as we are concerned necessity made it imperative to institutionalize the theatre.

In 1918, when the Riviera Theatre was about to open its doors to Chicagoans, it was made apparent to the Messrs. Balaban and Katz that they had no first run picture for the opening. Of course, being acute to the picture situation, they knew right along that their friendly and well wishing rivals, consisting of two large and powerful theatre circuits, were gathering in all the available service in the territory. But the seriousness of the situation did not dawn on them until almost the last moment, and when they finally did find a picture it was a repeat subject which had played earlier that month in a nearby theatre of an independent competitor.

The Messrs. Balaban and the Messrs. Katz put their heads together with a young genius of that time, S. Leopold Kohls, now passed to the Great Beyond, and, after considerable discussion, these men decided to give this picture special presentation.

I do not recall the title of the picture for the moment, but I remember that it co-starred Lucien Muratore and Lina Cavalieri, opera stars of considerable fame, and that one of its big moments was a scene from the opera "Carmen" wherein the prima donna sang the Habenera love song. It was decided to break the picture at this point, present the scene on the small stage with a real live Carmen and a regular Don José in a setting as closely resembling the setting of the picture as possible. This, gentlemen, was a daring undertaking and a revolutionary step in picture presentation. Remember, this was in 1918.

How To Advertise?

The question arose how to advertise the picture for the opening. That was the regular thing to do since the time of Shakespeare. He it was, I believe, who said "The play is the thing," and if you will remember, yesterday Vivian Moses remarked "The picture is the thing"—and he is right—for the picture is the bread and butter of our business. At the time of the Riviera opening, however, there was danger in advertising a repeat picture so we concluded to venture the opening without announcing it.

And, gentlemen, that was the beginning of institutional advertising for the theatre, at least so far as Chicago is concerned. I chanced to run across a few of the opening ads and with your kind permission I should like to read them. (Shown in layout on following page.) You will notice that no picture is announced.

Institutional Features

From this moment we emphasized, as often as possible, the features of the theatre, its service, ventilation and, of course, entertainment. We began harping on Riviera presentation of the motion picture and indicated that we, alone, knew how to present a picture properly, that is, the way the producer thereof intended it to be

presented.

But the actual beginning of, or rather the concentrated effort behind institutional advertising did not really manifest itself until the appearance of the Tivoli Theatre early in 1921.

Here, we felt, we had a real institution, a theatre the community should be proud of, a place of interest that should be patronized regularly regardless of what it offered. Balaban and Katz had already taken on some significance as purveyors of worthwhile entertainment in the community. With such an organization behind us and with a theatre of such tremendous importance to exploit, our path was clear—we had no picture obstacles to surmount. As a matter of fact, Constance Talmadge, then in her heyday, was the opening attraction in "Dangerous Business."

It was a first run picture, nevertheless we chose to ignore the picture as well as the balance of the rather attractive program, but sold the theatre to the City of Chicago as a city institution. For months afterward we carried on a concentrated campaign, selling the theatre, its entertainment, its comfort and coziness, at the same time its luxuriousness.

Changing Habit

Then it was a habit for the theatregoer to say "Let's go to a movie." We sought to alter this and drove repeatedly and hard with "Let's go to the Tivoli," "There is a good show at the Tivoli," etc. In other words, we endeavored to awaken an individual theatre consciousness in the minds of theatregoers so that when they thought theatre they thought Tivoli Theatre, either for entertainment or diversion. I have before me two or three advertisements of that time which I would like to read to you for the thoughts contained therein, and not on account of the text nor their construction. Today the material is old but in 1921 it was novel and unusual.

The purpose of institutional advertising as known to everyone is to sell your institution, to sell your theatre, to instill a theatre consciousness that will suggest your theatre when theatre is discussed. Thus you build a foundation for your business structure to safeguard your welfare in times of stress. In life, love and in business unexpected certainties frequently come with surprising suddenness—storms, business depression due to unemployment and other causes, inclement weather of various sorts have undoubted influence upon the theatre box office just as they have on all business. If, however, you have sold your theatre you are less likely to feel the effects of these elements.

Know Your Organization

The important thing is, quoting Mr. Katz, "Know your organization," its aims and its purposes—believe in it, know your theatre, everything about it, believe in its purposeful existence.

The theatre serves as important a need in your community as does the most vital necessity of every day life. It is not a luxury—it ceased to be that when the first movie flickered across a bed sheet. Then it became a fad, today it is a vital part of the life of every community and of every man, woman and child. Gentlemen, you have got to believe that with all your heart, with all your soul, for it is so. Then shout it from the house tops with all your might. Perhaps you have noticed that in times of depression, it is not the theatre which suffers first, that is, the theatre built on a substantial institutional foundation, for it is

(Continued on Page Nine)

PUBLIX PERSONALITIES

These Publix personalities depend upon your effort, just as you depend upon theirs. To know and understand each other's personalities and problems will lighten the burdens of everyone, and make our tasks enjoyable. For this reason, PUBLIX OPINION is devoting an important part of its space to these brief biographical sketches.



JOHN BALABAN
of Publix-Balaban and Katz

JOHN BALABAN SHOWS CHARACTERISTIC VISION OF CELEBRATED FAMILY

Few boys of nineteen years are capable today of earning \$150 a week, and still fewer are capable of giving up such riches for a miserly \$50 a week and a vision of better things far in the future. Still fewer were the boys capable of such things 15 years ago.

John Balaban, of the Publix-Balaban & Katz Theatres in Chicago, is, however, an individual capable of all that. More than this he actually DID all that—actually took a cut of two-thirds his salary in order to better himself. Now it is true that the Balaban family have characteristically shown vision, as witness their development of the film theatre from "nickelodeons" to the palatial structures which adorn Chicago and which, incidentally have served as the model for the theatre world. And John Balaban, the fourth of the famous brothers, displayed this family trait while very young.

Born in Chicago, John attended public school until the example of his elder brother, Barney, inspired him to enter business. Barney Balaban was making a name for himself, at the time, handling financial affairs for the Western Cold Storage Company and John pleaded for a chance in that office. He got it and remained there. He left to become shipping clerk for the General Film Company and soon was graduated to the post of salesman for that company. At this new job he was a prodigy for his years, and was tempted into another organization, the Selznick Company, one of the great producers of that day, where in short order the boy soon was swimming in riches. His pockets jingled with as much as \$150 on Saturdays and to his youthful

imagination nothing seemed so glorious as a future in salesmanship.

Accepts New Status

But like all the Balaban brothers he kept close to the parental tree and the spirit of family ties and cooperation prepared him, naturally, to listen when his older brothers and Sam Katz began talking to him about joining them in their first joint enterprise, the management of the Central Park Theatre. Sam Katz whose foresight had already caught the full dimensions of the moving picture theatre of the future, persuaded John to leave his current riches and to come with the new firm, Balaban & Katz, at a third of his salary. The boy after studying the question quietly, deeply, as is characteristic of him, took the leap. He set out to learn all there was to know of house management.

Now in 1917 there was little or nothing known of house management. The de luxe screen theatre was an original thing, a new thing and needed pioneers. Its rules and standards were yet to be made and it was into this fresh field that John Balaban plunged even before he was a voter.

He was the manager of the Central Park Theatre as that house developed the features now commonplace in every successful screen theatre. His hand was in

the training of ushers, in codifying the manners and customs of those all-important employees, in schooling them against accepting tips. He worked out many of the innovations which are standard today—the proper hours for price changes, the scheduling of "spills" so as to achieve the maximum business out of a day's patronage, the practical and intricate details of a house manager's routine.

Succeeds Sam Katz

When the Tivoli Theatre opened in 1921 John Balaban was placed in a similar post at this first of the super-theatres to be erected by Balaban & Katz and there he worked out solutions for the new problems which a gigantic house of that type creates. His study of the proper scheduling of stage shows with screen programs so as to obtain the maximum "turnovers" in attendance and of the routing of ushers forces to give fullest service at peak hours—all the thousand and one new details of a new business—fitted him for the great responsibility which devolved upon him when Sam Katz was called to New York to inaugurate Publix theatre operation.

Sitting himself in Sam Katz' chair at the Chicago Theatre must have been a tremendous experience for so young a man—still under thirty. His new duties were, however, met with the same cool seriousness with which he had progressed thus far. Now he was in charge of all managers and understanding their problems down to the smallest detail, he was able to establish the much-talked-of and seldom-obtained "human touch" which all executives dream about. A richness of good humor and a gift for giving suggestions in easy effectiveness made him successful in this new post.

Likewise these same qualities fitted him for the task of administering the labor union affairs of the company. Contracts with musicians, operators, electricians, carpenters, janitors, all employees went through his hand. In adjusting differences that arose, in making temperamental and artistic orchestral leaders happy and in keeping all hands functioning with spirit John Balaban is, today, accepted as one of the past masters in the theatre world.

Visits All Houses

Six nights a week and seven days he spends in the Publix-Balaban & Katz Theatres—devoting certain hours to his executive offices in the Chicago Theatre building, he spends the remainder of his time journeying from one theatre to another over the immense face of Chicago. Each week he "catches" every show in every Publix-Balaban & Katz theatre. He eats dinner now and then at his home and plays for an hour with his two children. Of early mornings he golfs, twice a year he goes fishing—his two hobbies. Twice and often three times a month he makes trips to Detroit, over whose houses he has supervision, as over the Chicago theatres.

In addition John Balaban follows that old Balaban & Katz custom of knowing everything about every part of theatre operation. House management does not, with all its demands, absorb more than half of his time. He previews probably three pictures a week, often more. He sits in on bookings, both stage and screen, he suggests advertising ideas, works with the publicity and advertising department on campaigns and is in intimate touch all day long with the firm's advertising director, W. K. Hollander who has, like John, himself, grown up with the firm.

One of the most remarkable facts about John Balaban is also true about Barney Balaban; the younger brother, frankly and openly admiring the older brother, trained by this older brother as a youth, nevertheless has developed along his own lines, a personality that is as independent and distinct as his brother's without ever having lost a fraction of his original devotion. Their offices join and they are together constantly in a relationship that has a profound influence upon all employees, since it is a constant object lesson in simplicity and democracy unspoiled by authority.

DRY CLEANERS' TIE-UP OFFERS POSSIBILITY

Sometime ago, Arch Reeve, West Coast Publicity Director, effected a tie-up with the Ackerley-Langley-Ervin Corporation, which is an advertising agency serving exclusively the dry cleaning industry in the United States and Canada. Not only does this concern suggest methods of promoting and improving business for dry cleaning establishments, but they print and distribute blotters, pamphlets, stickers, parcel inserts, and other advertising accessories to those concerned.

Everyone of the aforementioned items is illustrated with a picture of some Paramount star or player, and the photographs are selected so as to tie in perfectly with the message of the advertisement. For instance, for an ad captioned "Any day you'll be wanting your top-coat," followed by copy regarding the necessity of dry cleaning that garment, a photograph is used of Gary Cooper wearing a top-coat and exploiting him as a Paramount star in "Seven Days Leave."

Stars and Pictures

For an ad captioned "A real job of cleaning and reblocking your hat," a photograph is used of Neil Hamilton wearing a good looking hat, and announced as a featured player in "The Kibitzer."

This is an exclusive Paramount tie-up, and the tremendous extent of this advertising may be judged from the fact that the circulation of package stickers alone was 1,140,556 in January and 1,346,478 in February, making a total for the two months of 2,487,034.

The agency estimates that by the close of 1930 they will have in circulation over 15,000,000 pieces of Paramount advertising.

Among the stars and featured players whose photographs have already appeared in this series are Jean Arthur, Clive Brook, Ruth Chatterton, Maurice Chevalier, Gary Cooper, Neil Hamilton, Leona Lane, David Newall, Charles (Buddy) Rogers, and others.

Titles Changed

The pieces not only carry the names and photographs of the Paramount players, but also the titles of the pictures in which they are appearing. The picture titles are changed from month to month, so that the ads are distributed simultaneously with the release dates of the productions.

No doubt there are dry cleaning concerns in your city and territory that are availing themselves of this splendid service, but in any locality where the service is not being used, and you can interest a dry cleaning concern, have them get in touch direct with the Ackerley-Langley-Ervin System, 559 Elliott Street, Buffalo, N. Y.

TRICKY PUZZLE

A most novel and intricate puzzle, conceived by Fred Larkin, manager of the State, Sioux Falls, S. D. and A. E. Abeles, district manager of that territory, caused considerable favorable comment when it was used to exploit "The Sky Hawk."

MR. DEMBOW'S APPRECIATION

Vice President Sam Dembow, Jr., wishes to voice, through Public Opinion, his appreciation for the many sympathetic telegrams, letters and telephone calls he received on the occasion of the death of his mother.

"It was indeed a wonderful thing to have the sympathy of so many dear friends to sustain me during that trying time," said Mr. Dembow, "and it will always remain in my memory."

BOUND VOLUMES AVAILABLE!

Managers who were inadvertently omitted in the original distribution of the Public Opinion Daily Forecast Calendars may obtain same by immediate application. A limited supply of bound volumes of Public Opinion, complete to November 1st, 1929, also await distribution to operations which may have been slighted.

Indications of the usefulness of these two showmen's aids develop frequently. Jonas Perlberg, publicity director of the Florida, Jacksonville, sees to it that each employee of the theatre is handed a typewritten copy of excerpts from the Daily Forecast Calendar, weekly. These are distributed each Friday, and cover the calendar's injunctions for each day of the following week.

At the theatre meeting on Sunday, attended by all employees, these excerpts form the basis of a discussion into which everyone enters. Talks are given by the managers, stage-hands, projectionists, and others, and in the course of the meeting many variations of the suggestions in the calendar, as well as wholly original ideas, are developed.

Thus a weekly schedule of activities is worked out, with the Daily Forecast Calendar as a basis, amplified greatly as a result of the open discussion in the theatre meeting. Assignments are made, and on the following Sunday accomplishments are checked.

Railroad Pays for Good Theatre Show Trailer

The Illinois Central Railroad paid for an effective sound trailer for the Tivoli, Chicago, anniversary show. Staged by Will Harris and photographed by Paramount Sound News, the trailer shows Frankie Masters, Tivoli M. C., and Louis Lipstone, B. & K. music executive, planning the show.

A rehearsal scene is next, followed by the discovery that Masters has but 10 minutes to make his show at the Tivoli, miles from the loop. Here the Illinois Central comes in, enabling him to connect in spite of several comic mishaps enroute to the station.

Tea Fortunes in Lobby Please Miami Patrons

Lobbying is not confined to Washington, according to James H. McKoy, exponent of live lobbies at the Olympia, Miami. Activities in the Olympia lobby combine the

fortune-telling and tea-serving stunts used elsewhere, for here the feminine proprietor of a local tea-room serves tea to patrons, at her own expense, and tells their fortunes in the tea leaves. Other contributions to atmosphere in the lobby include a hostess in Spanish costume and a harpist on an over-hanging balcony in the foyer entrance.

Newspaper Kids Club Celebrates In Theatre

A "Starbeam Club," conducted by the Chelsea Mass., Evening Record, for the benefit of the local youngsters, was recently invited to celebrate its first anniversary (Saturday morning) in the Broadway Theatre. Manager Joseph J. Sullivan, through this friendly gesture, secured the good will of the newspaper. Front and inside page stories appeared in the Record five days prior to the event, thanking the theatre for its graciousness.

TRAILER AND AD COPY SELL STORY!

The Chicago Theatre has increased grosses startlingly by frankly facing the opportunities which all-talking pictures have brought the advertising men in the industry. Realizing that the advent of talking pictures has increased the "story" value of the screen and that the theater-going public now is far more interested in plots and strong drama than ever before, the Publix-Balaban & Katz advertising staff launched with its "Sacred Flame" newspaper and trailer campaign a type of "story-ad" which lifted this production to amazing business the week of January 27th at the Chicago Theatre.

In direct use of the word "story" and in copy which pictured the

dramatic plot in tense words, this psychologic analysis of "what-the-public-wants" was followed throughout the campaign with such effect that "The Sacred Flame" did more business at the Chicago Theatre than elsewhere in the country.

Except for the name of the picture, the cast and all the conventional subjects for display were subordinated to strong selling copy which hit, again and again, upon the absorbing "story-quality" of the picture.

This type of campaign was arrived at after several long discussions in which the whole Balaban & Katz advertising staff participated.

The Most Dramatic Challenge That Love Ever Hurlled At Convention!

"THE SACRED FLAME" Not only one of the most human and convincing achievements of the all-talking screen. A Tremendous stroke of Romantic Daring!

Somerset Maugham poured passion beauty and fire into this story of society-folk whom love tormented "THE SACRED FLAME"

A cast of stars, everyone aflame with the story's fire, put the very breath of life into their roles in "THE SACRED FLAME"

CONRAD NAGEL is the hero whose voice and songs enchant your heart in "THE SACRED FLAME"

LILA LEE is the girl who sins when the sacred flame of restless love burns conventions away.

PAULINE FREDRICK is the woman whose daring love solves a dramatic riddle for the hero.

WALTER BYRON lives the role of "the other man" who sins with the sweetheart of his friend.

DALE FULLER will electrify you as the servant who is caught too in the passions of "THE SACRED FLAME"

WM. COURTENAY the distinguished stage star, and ALEC B. FRANCIS have vivid roles, too, in "THE SACRED FLAME"

We urge you to let nothing prevent you from seeing and hearing "THE SACRED FLAME" NEXT FRIDAY

—IT'S TITANIC—

STORE TALENT AT INDIANA THEATRE

In response to Mr. Katz' suggestion in former issues of Publix Opinion, of featuring 'live lobby' entertainment for the divertissement of hold-outs, and the recruiting of local talent for these programs, the Indiana Theatre forwards an effective entertainment tie-up with the leading department store of the town. This "going-into-the-store" for talent idea, whereby the merchant, at his own expense, supplies talent during slump hours, should be promoted by every Publix showman, inasmuch as friends, relatives and customers of the mercantile establishments would be more than anxious to see and hear entertain, the clerks, salesgirls and floor-walkers they come in contact with during their many shopping expeditions.

Through this medium, former patrons would be further cognizant of Publix' superior entertainment and service, and prospective patrons would become aware of the splendid comforts and enjoyment obtainable at all Publix theatres.

In an adjoining column will be seen some of the means used to arouse the interest of the employees of Block's department store, toward the 'Block night' programmed at the Indiana Theatre. Mention was also made in the local papers and in theatre and store ads.

After the performance, which was on a Monday night, a usual poor gross period, it was estimated that the stunt was productive of several hundreds of dollars over the usual take-in. Besides, a tremendous amount of good-will was created, which can be put to advantage for future exploitation campaigns and window displays.

NAPKINS SELL SHOWS

The weekly distribution of 40,000 imprinted napkins throughout Rochester, enables Manager Robert Slote, Eastman Theatre, to get across a selling message on each week's show.

FIRST SHOT!

That "the copy's the thing" in showmanship is the one unchanging and inviolable rule of Balaban & Katz advertising. Here's their first shot on "Vagabond King," used in two column width.

We Announce

The Farthest Milestone in Talking Pictures!

Like the pyramids that marked the progress of civilization in ancient Egypt—Paramount pictures are the milestones that mark the attainment of greater heights in talking productions. . . . Building success upon success, always in the lead, Paramount pictures are acknowledged the supreme efforts in entertainment creation. . . . This is now incontestably established with the farthest milestone in the progress of ALL talking pictures "

Dennis KING
The VAGABOND KING
with JEANETTE MacDONALD

As customary, Publix-Balaban & Katz will have the signal honor of presenting this world's greatest, finest achievement.
PARAMOUNT FAMOUS LASKY CORP.

It is indeed a distinction to sponsor the showing of "The Vagabond King" in Chicago. . . . It bears out everything claimed for it in splendor, romance and production achievement. It is the finest production the world has ever known!
PUBLIX-BALABAN & KATZ
"THE VAGABOND KING" WILL OPEN ON FRIDAY, MARCH 7
PUBLIX-BALABAN & KATZ
UNITED ARTISTS
RANDOLPH ST. & E. DEARBORN

STORE TALENT FOR THEATRE

Here's some of the material used to incite attendance at the Indiana Theatre when the local department store sponsored an 'Employee's Night,' furnishing talent from among the members of the organization. Story in adjoining column gives details.



Use This Contact Hunch on Some Picture Soon

For the smaller operations in cities of fifteen to twenty thousand, Manager Russell Lamb believes that it is an effective practice to occasionally inject some intimacy and personal contact into his advertising campaigns. In an operation like the Plumb theatre, Streator, Illinois, where Lamb is manager, the members of the theatre staff are usually acquainted with a majority of the theatre's patronage.

Lamb decided to let the various employees give their definitions of a "kibitzer" and displayed these definitions in a manner such as testimonials would be displayed in his lobby.

The cashier's definition was "a guy who bawls out the cashier when there are no seats left"; the manager opined that a kibitzer is "one who comes in on a pass and then kicks about the show"; an usher said a kibitzer is one who "asks for a front row seat and then sits in the back"; the assistant janitor defined a kibitzer as "one who leaves gum on the seats for others to sit on"; the advertising man, "a kibitzer is one who doesn't believe in advertising, yet borrows the neighbor's paper to see what is playing at the theatres."

NEW ADDRESSES

Correct addresses of the District Managers in George Walsh's division, as announced by Mr. Chatkin, are as follows:
M. F. Barr, 1401 Tulane Ave., New Orleans.
A. R. Cunningham, 301 Strand Theatre Bldg., Shreveport, La.
W. P. Richardson, 1401 Tulane Ave., New Orleans.
C. W. Greenblatt, Saenger Theatre Bldg., Jackson, Miss.
Ricardo Montiel, Saenger Theatre, Mobile, Ala.

Riding Academy Supplies Horse for Exploitation

As a street ballyhoo on "The Virginian," City Manager Ralph Lawler of Bloomington, Illinois, procured a horse and a rider attired as a cowboy from a local riding academy, without charge. The horse was capable of performing several simple tricks, and carried a banner tying in with the picture.

AUTO SHOW AIDS THEATRE GROSS

Another manager has solved the problem of defeating the usual box-office slump during the annual Automobile Show.

G. E. Sargent of the Strand, Portland, Me. obtained a double booth at the show, and turned it into a rest room. A local furniture dealer furnished the room with lounges, chairs, etc. Decorations were supplied by the auto officials. Radio publicity was constantly given to the Portland Publix theatres. Literature, announcing current and coming attractions at the theatres, was distributed to visitors by uniformed ushers, who were on duty at all times. The Strand, State, and Maine theatres donated the services of the ushers.

'Life Saver' Samples Used for 'Hit the Deck'

On "Hit the Deck," H. P. Hof of the Bardavon, Poughkeepsie, and L. I. Chambers of the Academy, Newburgh, promoted a supply of "Life Saver" samples. They were placed in envelopes bearing copy on the picture and distributed in the business districts of the two cities by attractive girls in sailors' uniforms.

FILM PROGRESS THEME FOR AD COPY

Are you keeping your public on its toes?

Are you hammering home the true significance and importance of the talking screen?

All Publix showmen, in the 20 months that have elapsed since talking pictures revealed themselves in their true magnitude, have centered powerful wallops in campaigns to sell the talking screen. And the job has been well done.

But this job needs vigilant handling, ever-returning thrusts, wallops, punches. You know that the normal, human tendency after a victorious campaign is to rest on the oars and float with the current. The public has gone wild over talking pictures, they have embraced the new form of entertainment with a grip that promises to be everlasting. However, the public is apt to forget how phenomenal talking pictures really are. They are apt to accept them as the standard thing, forgetting how revolutionary a change has occurred. It is only by constantly pointing out the wonders of talking pictures and refreshing public memory as to their true character that you can hope to keep business up to the marks that the talking screen achieved in its first months.

The Publix-Balaban & Katz Theatres in Chicago are keeping the citizens of "The Windy City" agog over the new screen by frequent institutional advertisements which punch hard with strong, sensible, convincing copy. These ads sell the fact that the talking screen is constantly progressing—that the new art has only dawned—that the speaking screen, marvelous though it is, must always be regarded as in the process of evolution, with newer wonders, newer achievements certain to follow in the march of a great industry. Such copy impresses upon all readers the plain truth that the film industry is a mighty one, a responsible one, a progressive one, willing to spend millions to better itself—always.

'Burning Up' Exploited by Unique Display of Tires

Two excellent window displays were promoted by S. S. Solomon, manager of the Paramount in Youngstown, on "Burning Up." The central figure in the first was a shadow box eight feet square and two feet deep, with a treadmill, on which four miniature cars raced against a speedway background.

The second was the result of a tie-up with the Firestone tire agency, and took the form of a display of tires ranging from a 6 inch aeroplane size to a 76 inch bus size. It included what was supposedly one of the original tires from the car Arlen used in the picture.

An auto parade of 16 cars completed Solomon's campaign on the picture.

Gets Two Institutional Advertisements Free

Herbert Chatkin, manager of the Paramount, Springfield, Mass., induced his local light and power company to run two institutional advertisements, featuring his theatre as an important customer of the company. One of the advertisements dwelt on the theatre's cooling system, the other on institutional use of electricity by the theatre.

So excellent was the effect of the advertisements that Divisional Director J. J. Fitzgibbons has called the attention of all district and local managers in the division to them, with the idea of interesting electric light companies everywhere in New England in this type of publicity.

WILL YOU DO THIS, TOO?

Institutional ad that sells tickets, devised by Lloyd Lewis, of the Publix-Balaban and Katz Advertising Department. Note how the ad stresses, not only the accomplishments of talking pictures, which it enumerates in an attractive and interest-stimulating manner, but that the best of these pictures are shown in Publix-Balaban and Katz theatres first!

Publix-BALABAN & KATZ
WONDER THEATERS

Talking Pictures Lead the Amusement World

A year and a half is now in retrospect. Talking pictures—the "infant experiment" of eighteen months ago, is the giant of the amusement world today.

The Chicago Tribune commented recently: "The movie-talkies are rushing along like a tornado, grabbing drama, Shakespeare, Shaw, melodrama, comedy, old plays, modern plays, light opera, everything in its path. The reproduction of the human voice on the screen is getting better and better every day."

Talking pictures have uncovered new talent in unsuspected sources and in new people. They have intensified your entertainment with the greatest stage stars and stage shows. They have developed your favorite screen stars to surprising heights.

They have given you a new Clara Bow, a new Gloria Swanson, a new Ronald Colman, a new Norma Shearer. They brought you the charming and versatile Maurice Chevalier—wait until you see him in "The Love Parade" and they have also brought you the greatest artists of the stage Al Jolson, Ruth Chatterton, George Arliss, the Barrymores and numerous others.

TALKING PICTURES TODAY ARE THE GREATEST FACTOR IN THE WORLD OF ENTERTAINMENT. Every step taken in the industry is a long step forward in the march of talking picture progress.

PUBLIX-BALABAN & KATZ THEATERS BRING THE BEST TO CHICAGO FIRST!

